

*The University of Alberta Department of Music presents:*

# MUSIC AT WINSPEAR



**The University Symphony Orchestra**

Monday, April 4, 2011 at 8:00 pm  
Winspear Centre for the Arts



DEPARTMENT OF  
**MUSIC**  
UNIVERSITY OF ALBERTA



## *Program*

**University Symphony Orchestra**  
**Featuring the Winner of the 2010/2011 USO/AS Concerto Competition**  
**Conducted by Petar Dundjerski**

*Overture to Zauberharpe (Rosamunde) Op. 26* F. Schubert  
(1797-1828)

Tanya Prochazka, conductor

*Concerto for Alto Saxophone in E flat, Op. 109 (1934)* A. Glazunov  
(1865-1936)

Stephen Lewis, saxophone

*The Wake of Progress* (2011) C. Labadie (1984)

- I. *Deda Chicken Processing Plant*
- II. *Los Angeles Interchange*
- III. *Three Gorges Dam*
- IV. *Oxford Tile Pile*

## *Intermission*

*Symphony No. 2 in D major, Op. 73 (1877)* J. Brahms  
(1833-1897)

## ***Biographies***

Saxophonist ***Stephen Lewis*** completed a Bachelor of Music degree (performance) at the University of Victoria and is currently in his final year of a Master of Music degree (performance) as a student under the tutelage of Dr. William Street. Mr. Lewis has had the privilege of working with luminaries of the instrument including Jean-Marie Londeix, John Sampen, Otis Murphy, Eugene Rousseau, Claude Delangle, Arno Bornkamp, and others.

Stephen was a winner of the University of Victoria Concerto Competition, Sidney Orchestra Competition, and was a finalist in the Victoria Symphony Young Artists' Concerto Competition and the Sooke Philharmonic Orchestra Concerto Competition. He is a two-time winner of the University of Alberta Concerto Competition and performed with the Symphonic Wind Ensemble last year. Stephen has performed as a guest artist with the Sooke Philharmonic Orchestra, the Sidney Classical Orchestra, the University of Victoria Orchestra, and the Metropolitan Winds. Along with major performances, Stephen has also received music awards including a silver medal for a saxophone RCM diploma, and more recently a recipient of the Beryl Barns Graduate Music Award. He has performed at conferences throughout Canada, the United States, France, and Thailand (Bangkok). Recently, Stephen competed in the NASA biennial conference Classical Saxophone Competition in Athens, GA.

***Colin Labadie*** is a composer and guitarist based in Edmonton, Alberta. His musical output ranges from solo, chamber, choral, and electroacoustic compositions, to multimedia collaboration, experimental improvisation, and noise music.

Labadie's compositions explore rhythm, repetition, patterns, and subtle variation. His work has been broadcast and performed across Canada by several soloists and ensembles, including Rich Burrows (percussion), Kathryn Ladano (bass clarinet), Tatiana Warszynski (violin), Quasar: Quatuor de Saxophones, and the Enterprise Quartet.

As a guitarist and improviser, Labadie's recent interests involve augmenting the electric guitar through the application of emerging technology. He is currently developing an electric guitar prototype that combines sensor technology with computer software to utilize his playing technique and body movement as a means of control over the sound of the guitar.

Labadie holds a BMus from Wilfrid Laurier University, where he studied with Linda Catlin Smith and Peter Hatch, and an MMus from the University of Alberta where he studied with Howard Bashaw, Mark Hannesson, and Scott Smallwood. Currently, he is pursuing a Doctoral degree in Composition from the University of Alberta. He continues to compose instrumental works and perform regularly in several ensembles, including MUGBAIT, an experimental electric guitar duo, and the improvisation ensemble XiME.

Born in Melbourne Australia, **Tanya Prochazka** studied at the Paris Conservatoire with Andre Navarra and in Bloomington, Indiana with Janos Starker, following which she has pursued a career of international performance and teaching. Ms. Prochazka moved to Edmonton from London, England with her family in 1986: she became Professor of Cello and Conductor of the University Symphony and Academy Strings Orchestras at the University of Alberta in 1998. One of Canada's leading cellists, Ms. Prochazka performs repertoire from the Baroque to the present day. Highlights of her recent career include world premiere performances of concertos by Alfred Fisher and Malcolm Forsyth, performing string quartets in the natural concert halls of the Grand Canyon and leading a very successful tour of Cuba with the Academy Strings Orchestra. Her CDs include the world premiere recording of the New Goldberg Variations with pianist Jacques Despres as well as several recordings with pianists Stephane Lemelin and Janet Scott Hoyt. Tanya conducts the main symphonic repertoire as well as opera and large choral and orchestral works.

**Petar Dundjerski** was born in Belgrade, Yugoslavia and has lived in Canada since 1994. He received his Master's degree in Orchestral Conducting from the University of Toronto and continued his studies at the American Academy of Conducting in Aspen, Colorado and the College-Conservatory of Music at the University of Cincinnati. His principal teachers were Mark Gibson, Raffi Armenian and Earl Davey. Mr. Dundjerski has also studied with David Zinman, Jorma Panula, Boris Brott and Gary Kulesha.

In 2002 he was the Assistant Conductor with the National Academy Orchestra of Canada and in summer of 2004 served as a Resident Conductor at the Banff Centre for the Arts.

Mr. Dundjerski has received various awards including a 2003, 2006/08 Canada Council for the Arts Grants. He has worked with several distinguished instrumentalists including Shauna Rolston, Scott St. John and Jens Lindemann.

Mr. Dundjerski also teaches at the Alberta College Conservatory of Grant MacEwan College and within Edmonton Public School Board Music Enrichment Program. Petar was the Assistant Conductor in Residence of the Edmonton Symphony Orchestra 2006/08, under the mentorship of Music Director William Eddins. This was a two-year appointment, funded in part by the Canada Council for the Arts. Petar is the Director of the University Symphony and Academy Strings Orchestras at the University of Alberta where he also teaches conducting.

# *University Symphony Orchestra*

## **1st Violin**

Amanda Alstad\*  
Simon Fung  
Cynthia Johnston  
Amy Kao  
Marie Krejcar\*\*  
Wai Nieuwenhuis\*\*  
Reona Orita  
Jiaying Mi  
Arlan Vriens\*,\*\*

## **2nd Violin**

Becky Best-Bertwistle  
Misun Choi\*  
Khloe Heard  
Kenneth Heise  
Marie-Alice Mandich  
Krista Quapp  
Lauren Ridge  
Anna Schwalfenberg  
Lauren Tyrrell\*\*

## **Viola**

Connie Dykstra  
Emma Ingen-Housz  
Julia Hui\*  
Michele Moroz  
Darrell Soetaert  
Jon Styles\*  
Hsing Jou

## **Cello**

Andrea Cooke  
Kathleen de Caen  
Julia Dolman\*  
Jeanie Kim  
Rebecca Li  
Lisa Lin\*  
Julian Savaryn\*

## **Bass**

Ben Eldon  
Robyn Reekie\*  
Mitchel Rees

## **Flute**

Adam Ferland  
MaryGrace Johnstone  
Jessica McMillan  
Lara Milner

## **Oboe**

Noëlle Byer  
Christa Eriksson

## **Clarinet**

Christopher Mann  
Ellie Neufeld  
Jolene Wong

## **Bassoon**

Matt Nickel  
Emily Tam

## **Trumpet**

Matt Parsons  
Glenn Skelton  
Trish Whitebone

## **Trombone**

Lynn Atkin  
David Galloway  
Catherine Hansen

## **French Horn**

Michael Clark  
Joanna Wreakes  
Molly Wreakes  
Zach Vogel

## **Tuba**

Raymond Basaraba  
Timpani  
Jonathan Taylor

## **Percussion**

Heidi Swanson

## **Harp**

Victoria Burgess  
Sherelle Carey

## **Timpani**

Jonathan Taylor

\*\* denotes concertmaster

\*denotes section leader

Little is known of Johannes **Brahms**. He is believed to have been Dutch and to have possessed at least a rudimentary knowledge of music composition and theory. No photographs exist, but he has been described as five feet seven or five feet eight, with small, piercing eyes—one green, one blue—and extremely annoying.

The Second Symphony was written at a moment of great trauma. Brahms had suffered from bouts of paranoia for years, convinced that a man named Meier was trying to steal the “h” from his last name. Just two weeks before the première, Brahms caused a scandal during a state dinner when he put Franz Liszt in a headlock and refused to release him until he confessed his homosexual love for Tchaikovsky’s nephew. Brahms was briefly imprisoned, but was granted clemency when Liszt intervened on his behalf. This led to a poignant moment, three years later, when a chastened Brahms visited Liszt at his summer retreat in Weimar, and solemnly resumed the headlock.

Even though Symphony No. 2 is believed to be Brahms’s first symphonic work, the composer demonstrates a sure hand from the outset, with a glowing thematic statement from the horns. The flutes answer with a supple ascending line, requesting that the horns be more specific. But the horns simply re-state the same phrase a half step up, which only serves to irritate the flutes, who promptly hand the melody to the violins, as if to say, “Here, you deal with them.” Brahms sustains this call-and-response pattern throughout the movement, a motif that he first explored in the little-known Variations on “The Dreidel Song,” Op. 34.

Taken together, the second and third movements constitute one of the most elegant and sophisticated symphonic interludes of the Germanic repertoire. Taken separately, they are cloying, derivative, and sort of hard to take seriously. Regardless, authentic performances are rare, owing to the difficulty of securing a bullfrog who can transpose to E-flat.

The last movement, *Allegro con Spirito*, is nothing short of a miracle. Lush, organic, effortlessly powerful, it resolves the major themes of the symphony with phenomenal grace and imagination. Like all great art, it imparts to the audience a profound sense of empathy and belief, as well as a tremendous desire to urinate.

- notes taken from “Shouts & Murmurs,” *The New Yorker*

Alexander **Glazunov** (1865-1936), one of the last representatives of the Russian school, composed his Concerto in E-flat Major for Saxophone, Op. 10A in 1934, which made this one of his last works before his death. Glazunov, already thrilled by the timbre and dynamic range of the saxophone, was more than eager to compose a concerto for the instrument after being approached by German saxophonist Sigurd Rascher, for whom the concerto is written.

The piece is through composed and in a neo-romantic style. It opens with a lyrical string tutti section, on a theme which is developed throughout the piece. Following this opening E-flat major theme, the key and tempo move to a fast vivo section with a fury of sixteenth notes for the saxophonist. The lyrical side of the instrument comes through at the lush Tranquillo-Andante section, where the piece explores chromaticism. A virtuosic cadenza, marked by the recurring opening theme, comes to a quiet ending leading to a demanding fugue, first stated by the saxophonist. Here, Glazunov develops this fugue theme into a more complex idea, adding to both to the complexity of texture and melody while at the same time introducing frequent key and tempi changes. Both energy and excitement build towards the end of this concerto, finishing with the first appearance of a brilliant high note on saxophone at the very end.

- notes by Stephen Lewis

I first came across the work of Canadian photgrapher Edward Burtynsky in the fall of 2010, roughly the same time I began working on *The Wake of Progress*. What I like about Burtynsky's approach in particular is that he is not glorifying industry, nor is he on a soapbox condemning it. Rather, Burtynsky is interested in revealing industrial landscapes for what they really are, and exploring what these landscapes signify in terms of our relationship with the environment. His images give the viewer an appreciation for the sheer magnitude of industry, and the extent to which it affects the changing landscape. For The Wake of Progress, I chose four images that I found particularly striking: Manufacturing #17, Highway #1, Dam #6, and Oxford Tire Pile #9a and b (diptych). I then composed four movements, each corresponding to one of the four images. For each movement, I tried to create a "sonic" image that reflected both Burtynsky's image itself, as well as my experience in engaging with it.

- notes by the artist, Colin Labadie

## Program Notes

That we list this piece as the **Overture to Rosamunde** is a concession to custom. It has nothing to do with the romantic play by Helmine von Chezy with incidental music by Schubert that was performed twice at the Theater an der Wien in December 1823. The play is lost, though Schubert's delightful music survives—entr'actes, ballets, a romance for contralto, and some choruses. Those nine pieces were new, but for the overture Schubert raided his unperformed opera of 1821-22, *Alfons und Estrella*. The piece we hear at these concerts was written as one of fourteen musical numbers for a play called *Die Zauberharfe* (The Magic Harp) by Georg von Hofmann, a theater official and hack author. The muddle about the title is to be laid at the door of the Viennese publisher Maximilian Josef Leidesdorf, who about 1827 published this overture in arrangement for piano duet and for reasons history does not reveal chose to call it *Ouvertüre zum Drama Rosamunde*. Not only do we not know why he did so, we cannot imagine why he might have wanted to. *Rosamunde* had been a decisive failure, and its title cannot have meant much to prospective purchasers of piano duets. Not that *Die Zauberharfe* had fared much better, though it had enjoyed a run of eight performances in the late summer and early fall of 1820. Critics attacked the play for its insipidity—Schubert's first major biographer, Kreissle von Hellborn, calls it “utterly valueless, nay, utterly childish”—though Schubert got his knocks, too. The anonymous critic of the *Allgemeine musikalische Zeitung* conceded “glimpses of talent here and there” but complained of the numbers being generally “too long and wearisome, the harmonic progressions too harsh, the instrumentation overladen, the choruses vapid.” Two movements came in for praise, the slow introduction to the Overture and the tenor romance “Was belebt die schöne Welt?” Of these, the critic said, “The expression is lovely, the simplicity noble, and the modulation delicate.” In part reworking material from his D major Overture In the Italian Style, D.590, composed in 1817 and probably the first work of Schubert's to get a public performance, the composer made an impressive opening, a charming allegro, and a bright conclusion.

# THE UNIVERSITY SYMPHONY ORCHESTRA

DIRECTOR - PETAR DUNDJERSKI

GRAD TEACHING ASSISTANT - AMY MCCLARY  
ORCHESTRA ASSISTANT - CHRISTA ERIKSSON

As well as being the University of Alberta's Music Department's Symphony Orchestra, the University Symphony Orchestra represents the whole of the University of Alberta. In addition to the students of the Music Department, players come from almost every U of A faculty and from the ranks of the alumni.

The USO's mandate is to prepare music students thoroughly for professional symphony orchestra life. It performs a wide range of orchestral literature from the Classical period to music of the present day. The University Symphony Orchestra gives concerts in the University of Alberta's Convocation Hall and the Winspear Centre on the annual basis and performs opera with the Music Department's Opera Workshop. It also plays for the Cantando Music Festival each spring.

The USO divides up into the Academy Winds and Percussion Ensemble, and the string sections of the USO form the Academy Strings Orchestra. Both groups perform regularly and Academy Strings has toured with great acclaim in Europe, Cuba and Canada.

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